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A Schizocartography of the University of Leeds: Cognitively Mapping the Campus

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Introduction: What is Schizocartography?

Since 2009 I have been walking and mapping the University of Leeds (United Kingdom) campus. While not a cartographer or artist, I am a psychogeographer, someone who studies and critiques the urban environment using walking as part of the methodology.[1] The mapping aspect of my work sits within a larger project of critiquing the historical use and acquisition of campus space by the university. However, the cartography stands in its own right and the maps could be described as emotional, cognitive, or vernacular maps. Some of the examples provided in this essay are created as a response to my own psychogeographical findings. These particular maps elucidate the space in a way that highlights, subverts, or challenges dominant power structures. Also included are maps created by a group of students as representations of their interpretations of campus space. While these maps are not intentionally subversive, they do provide an aesthetic/affective response to space that could be considered to run counter to dominant representations of that space. The psychogeographical explorations, archival and historical research, and the outcomes of the project in the form of the maps produced, I call schizocartography.

I appropriated schizocartography from Félix Guattari's terms "schizoanalysis" and "schizoanalytic cartography."[2] Schizocartography enables alternative existential modes for individuals to challenge dominant representations and power structures. This provides an opportunity for multiple ways of operating in space and for reading the environment; it critiques the conventional ways of viewing, interpreting, and mapping space. Schizocartography offers a method of cartography that questions totalizing organizations of power and at the same time enables subjective voices to appear from underlying postmodern topography. It is the process and output of a psychogeography of particular spaces that have been co-opted by various capitalist-oriented operations, routines, or procedures. It attempts to reveal the aesthetic and ideological contradictions that appear in urban space while simultaneously reclaiming the subjectivity of individuals by enabling new modes of creative expression. Schizocartography challenges anti-production, the homogenizing character of overriding forms that work toward silencing heterogeneous voices.

Guattari developed the term "schizoanalysis" as a way of challenging the conventions of traditional psychiatric and psychoanalytical methods: it is a

process that enables other forms of representation to be made available.[3] He states that schizoanalysis "has the potential for reading other systems of modelization."[4] Schizoanalysis challenges authoritative arrangements and offers a process for remodelling their structures not only to suit multiplicity but also to reflect a social history that may be counter to the dominant one. Because Guattari's schizoanalysis looks at representations of power and proposes ways of challenging them through creative avenues, it lends itself to incorporation into the psychogeographical practice used for this project.

There were a number of reasons I formulated my own term for expressing my psychogeographical practice. First, as a practitioner it was important to differentiate my own type of walking critique from those carried out by others. Every individual who undertakes walking as a form of observation or analysis of urban space approaches it differently, whether they are artists, academics, or writers. Today there exists, amongst many others, the deep topography of Nick Papadimitriou and the mythogeography of the collective that includes Phil Smith. Both could be described as psychogeography, but there are differences in approach, in the subject-matter under study, and in the historical and theoretical analysis applied to it. Second, today psychogeography has become a generalized term for urban walking that may not have any relationship to the activist approach the Situationist International (SI) took. Simon Sadler sums up the underlying principles of the SI: "Situationism was founded upon the belief that general revolution would originate in the appropriation and alteration of the material environment and its space."[5] Psychogeography became part of this undertaking in an effort to question and make claims on urban space. For the SI, psychogeography was the "study of the specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals"[6] and it becomes clear by isolating this definition of psychogeography that it could be used in many situations, whether the walking practice undertaken has any relationship to the critique of capital or not.

In order to prevent my own form of psychogeography from being caught up in a general swathe of any vaguely similar walking practice existing today that may or may not have any bearing on the focus of the SI's psychogeography, I have created schizocartography in order to emphasise its neoliberal critique, as a way of formulating a methodology that will stand up to academic rigour, and also to situate it in contemporary culture and in postmodern space. I have created schizocartography to be able to attribute the term to myself and for it to engender the specific approach I take.

Cognitive Maps and Postmodern Urban Space

A cognitive map is a mental map that humans use to spatially navigate the world. The term was coined by the behavioral psychologist Edward C. Tolman during his study of the stimulus-response of rats in mazes, where the rat "often has to look actively for the significant stimuli in order to form his map and does not merely passively receive and react to all the stimuli which are physically present."[7] The definition of the term differs depending on which field it is applied to and based on whose theory of the cognitive map one subscribes to. While described as schizocartography, the examples provided in this essay can also be situated under the label of cognitive maps because they pertain to individual responses to concrete space. They are subjective, cultural maps—you could say they are manifestations of cognitive maps—and they say as much about the "cartographer" as they do about the actual space they represent.

Fredric Jameson dedicates *Postmodernism: The Cultural Logic of Late Capitalism* to the cognitive map problem, as it is for the contemporary individual negotiating the postmodern terrain, be it geographical (the city and its architecture) or more abstractly (the aesthetics of contemporary film). He provides many illustrations for the singular individual and collective society, offering an analysis of the concept of cognitive mapping as it appears to postmodern theory. It is the subjective aspect—our practices of everyday life—that Jameson says can help us from becoming overwhelmed by the system of postmodern effects as they appear to us, such as the disorienting mirroring effect of postmodern architecture in the example he provides of the Westin Bonaventure Hotel in Los Angeles. Jameson explains that subjective responses "enable a situational representation on the part of the individual subject to that vaster and properly unrepresentable totality which is the ensemble of society's structures as a whole."[8]

Roger M. Downs and David Stea's *Maps in Minds: Reflections on Cognitive Mapping* is an extensive geographical and psychological study of cognitive mapping. However, it does not deal with mental and physical space in any political sense in the way Jameson does. Nevertheless, it offers a concise study of psychogeographical cognitive effects and provides some helpful definitions of cognitive mapping that may be a useful starting point for taking further their ideas into postmodern space: "Cognitive mapping is an abstraction covering those cognitive or mental abilities that enable us to collect, organize, store, recall and manipulate information about the spatial environment."[9] They explain that cognitive maps are not just visual images contained in our minds, but are also connected to our other senses.[10] While Downs and Stea do acknowledge "the social" as one part of what influences our cognitive maps, they do not deal with the complexities of postmodernity as it pertains to culture and/or capitalism;

however, their text was written in 1977 and perhaps too early to take a retroactive position on postmodern space. The closest they get to elucidating potential problems that could be attributed to postmodernity is when they state: "Certain places are easier to comprehend, more readily learned and remembered, and pose fewer wayfinding difficulties."[11]

In his essay "Cognitive Mapping the Dispersed City," Stephen Cairns cites Kevin Lynch's *The Image of the City* as his own influence. Lynch provides an analysis of form by looking at various urban elements such as paths, landmarks, and edges, and adopts a post-war narrative. Cairns's own critique looks at how Lynch's cognitive mapping may be further used to decenter the subject in the way they appear as "'the user', 'the community' and 'the people.'"[12] The concept of decentering can be seen as positive or negative, depending on differing perspectives attached to "where you stand." For instance, decentering is considered a common position for the subject in the postmodern text (such as in deconstruction). So, when that text is the city landscape, this may enable an opening up of other views of the city, such as its edgelands. Decentering also encourages differing perspectives with regard to a sense of place. However, the concept of decentering may also be considered a way of devaluing the citizen by displacing them from the hub of public life as it pertains to the city as a civic center.

Cairns is also concerned with what is not representable in and of the city. Citing Jameson, David Harvey, Jean Baudrillard, and Guy Debord, he discusses the material reality of the city with its postmodern problems of wayfinding, while seeking out its "blind spots" in an attempt to answer some questions about cognitive mapping. These "blind spots" appear on "a refined spectrum between social space and architectural space such that conventional representational logics simply cannot register them."[13] And while Cairns is using Jakarta as his case study, this problem applies to any postmodern city today and indeed any palimpsest space. The rupture appears as the difference between "official" representations of space and the space as it appears to one group or another (a sense of place).

It is important to state that no alternative representations of space should be considered definitive in any way. Geoff Nicholson's protagonist in *Bleeding London* (Stuart London, an urban tour guide) sums this up well: "The city, it seems to me, must always be a palimpsest, a series of erasures, of new beginnings, obliterations, of temporary preservations and misguided reconstructions. Much of it is guesswork. There is no authorized text."[14] But, we need to understand that other representations are available even if we might have to construct them ourselves. Dominant representations created by those in power lend themselves to being *détourned* (rerouted, reused, reformulated) for the purposes of subversion and can turn this process into a political act.

While "aesthetics" has traditionally been used for the philosophical study of beauty within the sphere of the arts, here it will be used in the context of a sensory event as it pertains to the reaction an individual has to a specific setting, one that is spatially manifest. This response may not be able to be clearly articulated and notions such as "good" or "bad" may not even apply. Nevertheless, they are personal, individual, and subjective reactions that are not necessarily at all objective in nature. They also involve what that particular individual brings to the moment. The aesthetic response just "is" for that individual, even if there may be some contradictions in the material space being studied or within the psyche of the observer. The individual's response to a particular space is not necessarily the same at a different moment in time or upon another visit to the same spot.

Affect is not the same as emotion or mood. Emotion has an apparent stimulus and mood is a rather more generalized feeling, often without an obvious cause. In psychology, "affect" is mostly seen as positive or negative, involving an interactive process of some description and is considered to be an instinctual reaction. In philosophy and cultural theory, "affect" is a term used by a number of related poststructural theorists, including Gilles Deleuze, Félix Guattari, and Brian Massumi. In "The Autonomy of Affect," Massumi describes affect as "intensity owned and recognised."[15]

The maps included here are a series of tracings in the form of readings and writings on university space. They reframe the campus in an attempt to contest the dominant discourse of the institution as it operates under neoliberalism. These cartographies demonstrate that there is something other occurring in the space of higher education, something that runs counter to the aesthetics of capital production.

The Naked University

The first map I created was based on three walks carried out on the University of Leeds campus in the summer of 2009. These walks were carried out with members of Leeds Psychogeography Group and were designed in the style of a *dérive*.[16] The *dérive* was a method of exploring the city carried out by the activist group Situationist International (1957-1972). The English for *dérive* is drift, and the Situationists describe it as "A mode of experimental behavior linked to the conditions of urban society: a technique through varied *ambiances*."[17] The *dérive* involves moving through the city in a new way by creating different paths by chance. There are a number of methods of doing this, such as drawing an outline of the map of one city on top of another and attempting to follow that route, and new methods can always be invented.

Before each *dérive* began, the method of choosing the chance element of the walk was decided upon. The *dérives* were of different durations, from two hours up to four. Each *dérive* produced the following output: a Global Positioning System (GPS) digitized map that could be converted to a number of formats, including being made available on Google Earth/Maps; two series of photos, one taken by an artist and the other by a geographer; and my own blog.[18] For instance, on the *White Horseman Dérive*, we created the route by throwing dice to decide which building to visit (the buildings were numbered on the university campus map) and visited them in turn. On another occasion, for the *Miniature Boulder Dérive*, we downloaded the *Theory of the Dérive* by Guy Debord from the internet, and with an elaborate process of tracing, we used that to create a route through the campus.[19]

After initially using the Google Map facility to provide maps that supported the walks, I then began to create maps myself. The first is a culmination of the data from these initial *dérives*. This map is called *Guide Psychogeographique de University of Leeds* (fig. 1), based on the map by Guy Debord, *Guide Psychogeographique de Paris.*

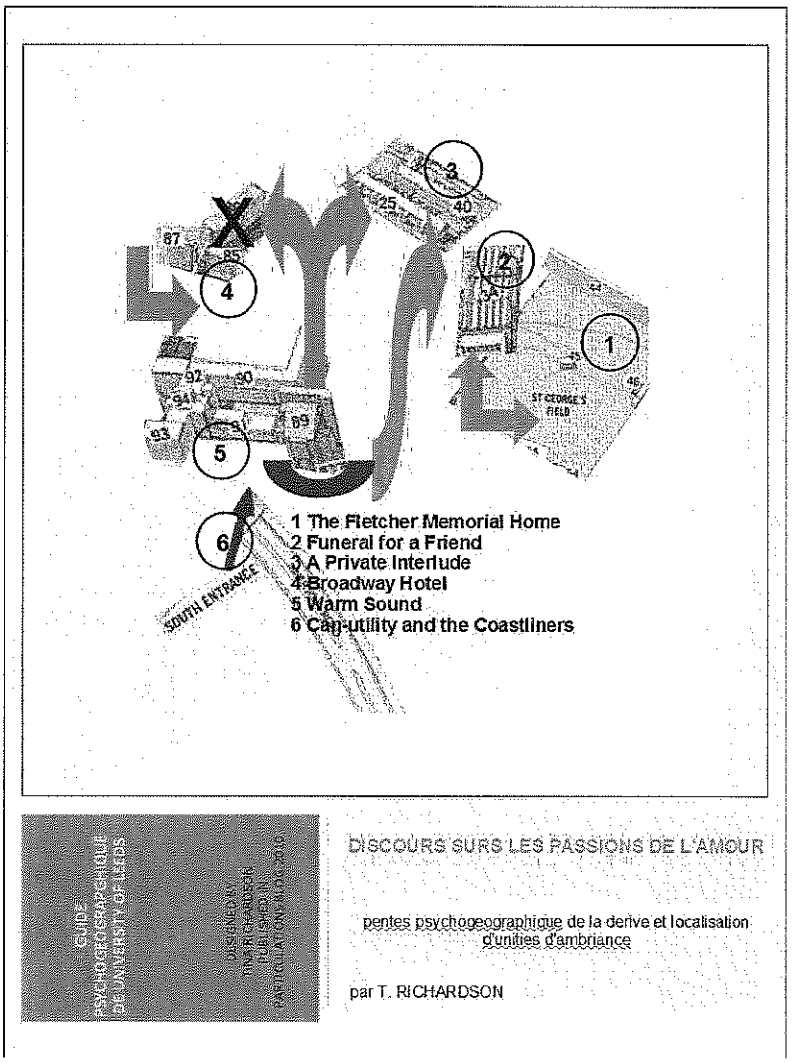

Figure 1. *Guide Psychogeographique de University of Leeds*. This map reflects the format of Debord's map *Guide Psychogeographique de Paris*. It uses a similar style font, layout, and color as his map. The selected regions are taken from a university map that was printed and then the relevant areas cut out. The "quarters" are approximately in the correct geographical region, but there are voids in between. The arrows suggest ways of walking around the campus, while the "X" demonstrates a building that had just been demolished. CC Tina Richardson.

This map takes an old campus map that has been cut up and restructured to reflect the ambiances of the areas visited on the walks. Arrows have been placed randomly to encourage new ways of walking the campus, which may be counter to those encouraged by university maps or by urban décor. I added a key that

attaches appropriate song titles to parts of the campus. These titles recalled the aesthetics of those particular spaces (the *ambience* of the quarters). For instance, "Warm Sound" refers to the hum of the many air conditioning fans in the area shown by "5" on the key. In the same way that the Situationists did, *Guide Psychogeographique de University of Leeds* attempts to challenge the homogenizing effect of urban planning and propose ways that individuals can negotiate space in such a way that they challenge well-trodden routes.

The maps made by the Situationists, while used in a utopian way, were also based on psychological and aesthetics responses to the cities in which they drifted. Rather than being used as a form of cognitive mapping to negotiate the postmodern terrain, they were set up as alternatives to that terrain. Since the Situationists were critiquing the city's topography in its epitomization of the spectacle, it could be argued that they were not creating representations of cognitive maps at all, although this could be a semantic argument inasmuch as we need to clarify what we want a cognitive map to actually do.[20] The very term itself ("cognitive") implies understanding and perceiving, and while we share this process with other humans, it is also a very personal and individual experience. It is therefore incumbent on cognitive maps that they are not considered definitive in any way. The same goes for schizocartography, which is rather more a process than a fixed methodology.

While the Situationists' attempts were to tear down the spectacle as a way of revealing something more authentic underneath—for example, in many of their maps they saved working class areas and deleted those dominated by capitalist power—my own endeavor is rather more one that offers itself up as something subjective in the place of what might exist in any capitalist rationalist urban manifestation. However, I present these outputs as one subjective response amongst many possible ones. I do not wish to simply replace one totalizing form with another, however egalitarian (or even proletariat) that form might appear to be. These praxes "generally seek something that runs counter to the normal order of things" creating "new existential configurations."[21]

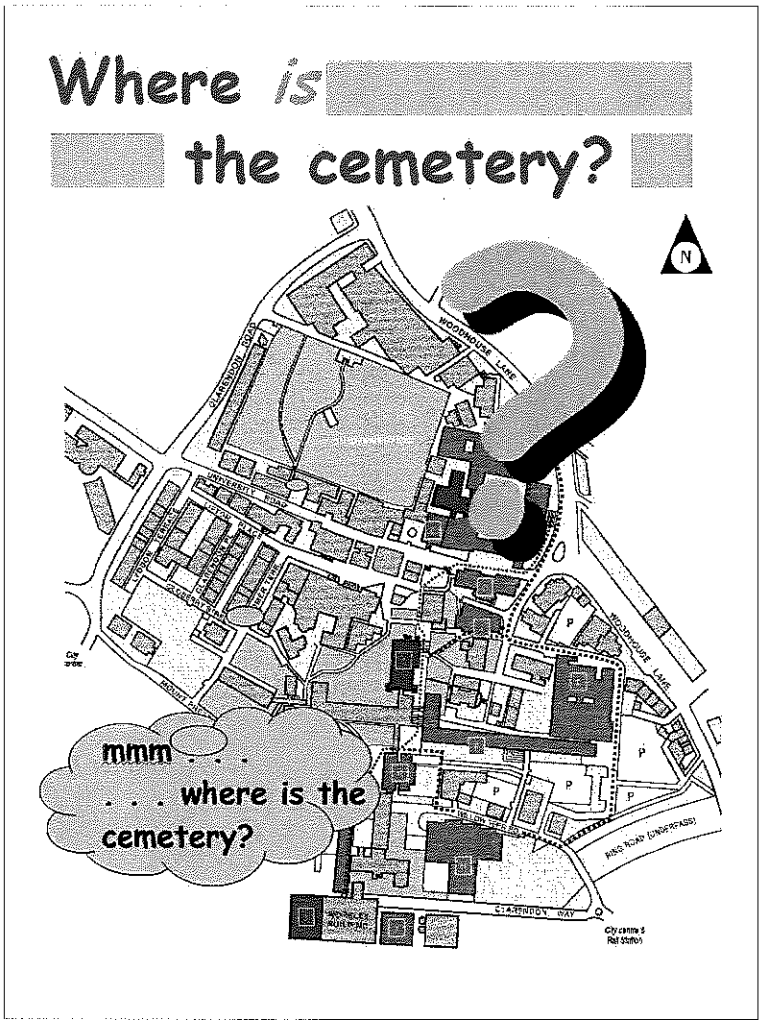

Figure 2. *Where is the cemetery?* This map appropriates an old online university map and presents it in a different form, highlighting the lack of any overt reference to the cemetery and simply presenting it as a grassy area referred to as "St George's Field." CC Tina Richardson.

Where is the cemetery? (fig. 2) is a map created for the purposes of my presentations, talks, lectures, and conference papers. It is an old university map that is no longer available on the university website, which I appropriated for the purposes of opening up discussions on the location of a cemetery contained within the University of Leeds campus, St George's Field. What is significant about this map is that the grassed areas on campus are shown in green against a predominantly grey and blue background. This enables the viewer to see quite clearly that the cemetery (the large green area at the top) is a large percentage of the overall campus, approximately 10%.

Until the 1960s, St George's Field was a cemetery. Previously known as Woodhouse Cemetery and later Leeds General Cemetery, prior to its first becoming a cemetery in 1833, it was known as St George's Field. In 1969 its function as a working cemetery was officially terminated and it reverted back to its original name. The 1960s was the time of massive campus development for the University of Leeds, and it was deemed beneficial that the University acquired the cemetery at this time. All the university maps refer to this space as St George's Field, and there is little historical information about it on the university website.[22] However, in the 1960s during this acquisition of the land and its landscaping, the cemetery became a place of tension, controversy, and a politico-legal battle in regards to the existing burial space, involving the University of Leeds and the relatives of the dead. I created the map below as a response to my research on the cemetery.

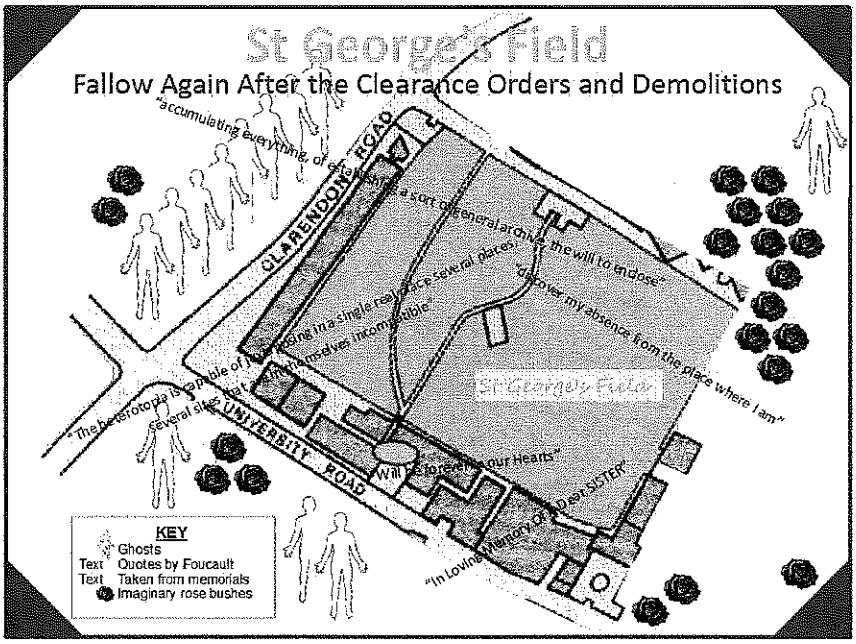

Figure 3. *St George's Field: Fallow Again...*The center of this map is cut out of an old university campus map. The inclusion of elements—the human forms and the roses—on the outside of the cemetery boundary, allude to the control of this area in the sense of what is and what is not permitted in the space in regards to behavior. The map contains a key, so as to distinguish it as a map, rather than just an image. CC Tina Richardson.

Ghostly, genderless figures gaze into the now landscaped area, while memorial rosebushes appear on the outside of the cemetery ground. The blue text is taken from funerary texts in the garden: "In loving memory of our Dear SISTER" and "Will be forever in our hearts." The red text features quotes from Michel Foucault that relate to cemeteries as heterotopias, for example, "discover my absence from the place where I am." The central map image has been appropriated from an old online University map that is no longer available. The subtitle of the map is a quote from Maurice Beresford (a former Professor of Economic History at the University of Leeds, who has also written about the cemetery) and is referring to the now landscaped cemetery:

> there was never any intention of building over the burials, although this fear was certainly behind the local opposition to the University of Leeds Bill (1965) by which the area was eventually closed for landscaping, reverting back to its original name of St. George's Field; fallow again after the clearance orders and demolitions, they became part of a true campus.[23]

Both cemetery maps encourage discussion of why, since it has such a large surface area, little is known about St George's Field and why its existence is unknown to some campus users. They draw attention to issues such as capital accumulation inasmuch as the cemetery is now part of the university's property portfolio. Also, when available in published form, they complement a social history of the campus that may otherwise remain partial or not readily available.

Pedagogic Maps

In December 2011, I gave a small group of first-year University of Leeds undergraduates (on an "Introduction to Cultural Theory" module) an exercise called *Emotionally Mapping the Campus*. In order not to be too prescriptive, I gave them little guidance on what they should or should not include on their own map, which was to be their own subjective response to the space, other than making reference to Christian Nold's emotion maps. Since the module that the students were on was not a cartographic one, or even a geography-based module, the only knowledge they were likely to have of maps was as a general user.

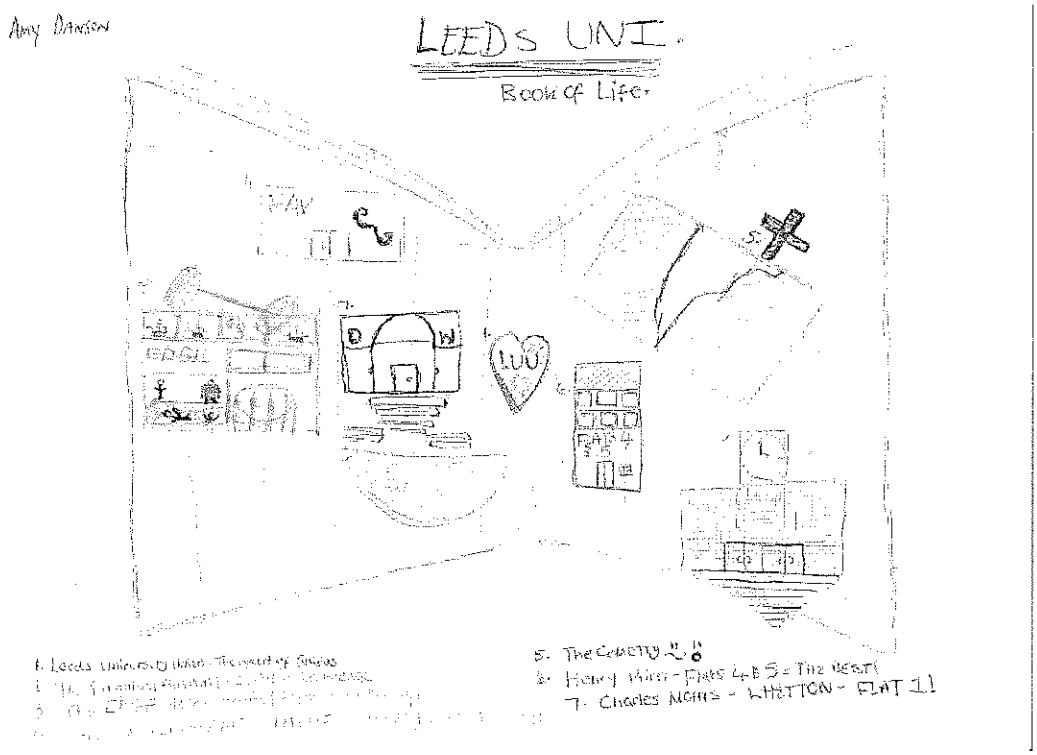

Figure 4. *Leeds Uni: The Book of Life.* Amy Dawson situates the places that are important to her on campus within the covers of a book. She also uses a title, key, and color-coding (some of the traditional map elements). Her map is ordered, clear, and has some good detail. © Amy Dawson. Reprinted courtesy of Amy Dawson.

The figure above shows the map created by Amy Dawson entitled *Leeds Uni: The Book of Life*. The form of the map is that of a book outline, containing places that are significant to her, which are roughly placed correctly geographically (except for no. 6) with a key explaining what they are. These include two different halls of residence, the sports center, a student pub on the edge of the campus, and the Student Union (which she has placed in a heart-shape and called "the heart of campus"). She has assigned the Parkinson Building as the center of knowledge for the university (although little teaching is carried out there). Nevertheless, the Parkinson Building is the emblem of the university, part of the brand logo and the building one sees on arriving at the university via the main entrance. Dawson has also included two grassed areas. One is St George's Field of which she has drawn the two main paths (good detail from memory). Instead of making comments next to it in the key, she has put two emoticons (bemused and surprised?).[24] Dawson's map shows places that have a direct subjective meaning to her, and she has even expressed their emotional significance on the map itself.

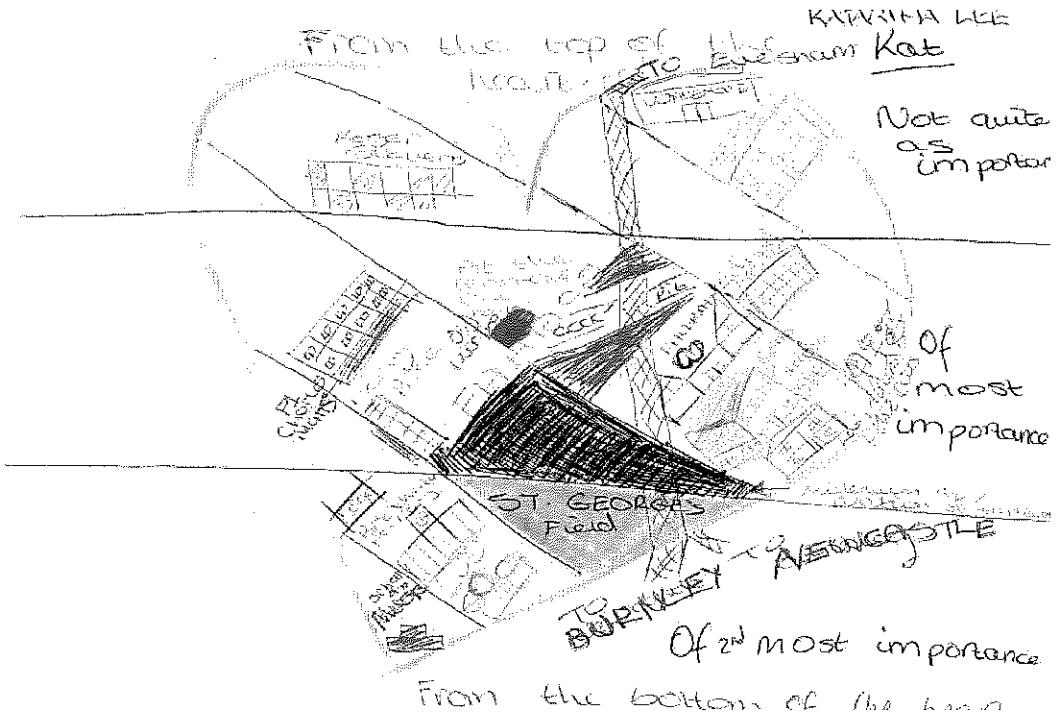

Figure 5. *A Heart-Shaped University Campus.* Katerina Lee prioritizes the elements that she places in her map and even includes directions to towns located elsewhere in the United Kingdom. Lee's style is less ordered than Dawson's. Perhaps it could be considered more "emotional" in the sense it appears more expressionist. © Katerina Lee. Reprinted courtesy of Katerina Lee.

Katerina Lee's map (fig. 5) shows the university campus in a heart shape, which is divided into three sections based on how significant they are to her. The top is the least important and the bottom is the most: "from the bottom of the heart," she writes. In the least important category, she includes the Roger Stevens Lecture Theatre. In "most important," she includes one of the campus libraries, a hall of residence and also a place that is not located on campus, the Cockpit, a nightclub in Leeds city center. Of second importance she includes St George's Field, the Parkinson Building, and the sports centre.

These responses by students to institutional space draw attention to the places they might only subconsciously think about from day to day. They provide cues to what students might consider significant. While not overtly political, they do offer affective responses to campus space, which challenge the capitalist subjectivity of student as consumer. Capital's power to reappropriate, recode, and reterritorialize break-out flows means that alternative narratives about the lived experience need to be constantly reworked. Guattari explains that "universities and other such bodies develop an entire ideology and set of phantasies of

repression in order to counter processes of social creation in every sphere."[25] Schizocartography enables a method of examining the rationalizing character of the corporatized university from the ground upwards, thus revealing the creativity of individuals as a response to campus topography.

OpenSource Campus Maps

The following two maps, while not counter or emotional maps of the types just discussed, show how geographical data can be used to create alternative maps of space that can be personal in their selection of the data used to produce the maps. These online maps may be created by anyone (an individual or organization) with specific interests or can be a culmination of data uploaded by a number of people. The first map shows the Blue Plaques that appear on campus (fig. 6). Blue Plaques are signs that are attached to places of historical interest and are administered by English Heritage. This map shows those Blue Plaques on the University of Leeds campus and in the surrounding area: for example, there is one dedicated to Clifford Allbutt who was a physician at the old Medical School in Leeds and who invented the first compact medical thermometer. There is also one on the Students' Union for the band The Who, who played in the Refectory in February 1970. The gig spawned their famous album *Live at Leeds*.

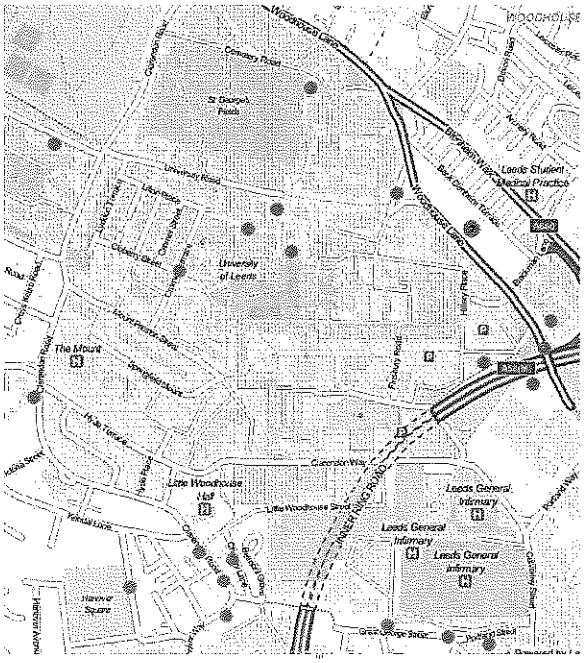

Figure 6. *The Blue Plaques on Campus*. These types of maps can be made for one's own use by utilizing open source software, such as, in this case, Open Plaques. Data can be filtered and the map scaled to fit one's criteria. Many of the images that can be produced from open source software are often Collective Commons (CC) attributed, which provides much more freedom than a regular copyright. CC Open Plaques and Tim Waters.

The following map shows the GPS trails of people who have walked around the campus area and have then loaded their data onto OpenStreetMap. OpenStreetMap is open source software by the OpenStreetMap Foundation and is a collaboration by its contributors providing free geographical data and mapping. Anyone can contribute by signing up online. The data shown in the map below shows the walks made by people walking around the campus while at the same time logging their routes using GPS software on their smartphones. They have subsequently loaded this information onto OpenStreetMap. Some of the data on this map goes back to the campus *dérives* I did with Leeds Psychogeography Group in 2009, and our walks actually appear within the consolidation of trails you can see on this map.

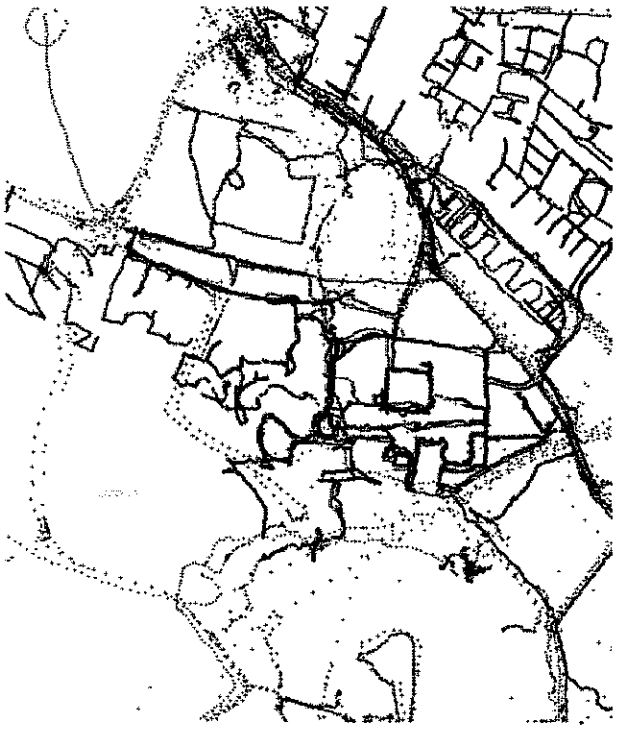

Figure 7. *GPS Trails Showing Walks on Campus.* These lines are made up of tiny dots, which are overlaid in some places. The dots make up a trail by an individual, which can be seen when zooming into the map online. Each dot represents the moment when the GPS picked up a signal of that individual's location. The darker the line, the more people have carried out this process while walking that particular route. Speed is indicated by a greater gap between dots. Pauses appear as a density of dots. The GPS device might also indicate a route taken on a cycle or, also, in a car. © OpenSteetMap Contributors and CC Tim Waters.

These two maps show the infinite possibilities for cartographies to become ways of presenting personal and subjective data while also handing over a degree of control of the mapping process and end result to the user/cartographer. The open source software that is often used for these types of collaborations to a large extent disengages it from capitalist production and provides much more freedom of expression, production, and distribution.

Conclusion: Vernacular Mapping and Existential Affect

While most of the maps included in this essay may not be considered cognitive maps in any absolute sense—since they are subjective reactions to the terrain, rather than a tool to help people navigate that terrain—nevertheless, they

all have the qualities of at least one of the following. They are micropolitical responses or are formed from psychological/emotional imagery. They can be considered alternative, counter, or rejoinders to the traditional uses or mapping of space. Or they are aesthetic and affective replies to individual readings of place. These qualities appear under the umbrella of what Joe Gerlach describes as vernacular mapping. He states: "Vernacular mapping inheres in the material co-production of cartographies by humans and non-humans alike whereby the underlying ethos remains intensely political, but in a tenor distinct from the representational politics allied traditionally to maps."[26] He summarizes it as "the co-production of knowledges, materials and spaces."[27] Gerlach explains that micropolitical performances are "techniques of *addition*; of adding more to the world through abstraction."[28] The images contained in this essay are proposed as a cartography in this vein, with schizocartography being the process that includes the interaction, experience, and knowledge of a place or space (existential) and that which results from the encounter (creative expression). Guattari uses the phrase "poetic-existential catalysis" to explain a trigger operating within a particular enunciative domain.[29] This could explain the creative response individuals have to particular spaces, such as the maps created by the students.

My own output, as it pertains to schizocartographic practice and the maps produced, introduces some form of re-appropriation (*détournement*). This is both a way of highlighting how controlling forms appropriate minority structures, but also a way of opening up inventive avenues that might be closed off due to what could be called creative protectionism. The process of schizocartography also creates a space for subjective voices to appear: these are both individual and minority group voices that are usually unheard or that exist only momentarily. Guattari, in his essay "Ritornellos and Existential Affects," discusses affect within the framework of the aesthetic. He explains how expressions of an aesthetic nature can become catalysts for the individual. Gerlach raises the issue of Deleuze and Guattari's discussion on cartography in *A Thousand Plateaus: Capitalism and Schizophrenia* and says that, for them, "maps and cartographies are in the business of generating immaterial geographies; affective and virtual spaces inflected by the afterlives of gestural lines, spaces that are under constant perturbation and modification."[30] In the same way that Guattari states when discussing anti-production, Gerlach explains that these molecular processes are always under the threat of being taken up into larger, overriding schemas.[31] They are momentary representations that need reweaving, retelling, and reformulating continually.

Schizocartography challenges dominant powers and offers a process for remodelling their structures, not only to suit heterogeneous voices, but also to reflect a social history that may be counter to the dominant one. It challenges ossified symbols of power through the act of crossing the barriers (concrete or

abstract) of the terrain. This enables a process whereby something other is accessed, something that might normally be hidden behind the veneer of space. Schizocartography helps to reveal the unseen of particular spaces, be they social histories hidden in the terrain or the affective responses individuals might have in regard to a specific urban agglomeration. It can help to recontextualize space by bringing the past into the present, thus enabling a contemporary re-examination and reworking of historical political and economic actions. This can provide a new body of knowledge on that space, which works toward providing a more encompassing cognitive map that could be used as a starting point for discussions on creating spaces that encourage a sense of community and enhance the aesthetics for those moving about these spaces. This will "offer a different metabolism of past-future" and will form bridges between territories that have not previously existed.[32]

Notes

1. Even though psychogeography is often attributed to the Situationist International, it is a slippery term that has changed over time, depending on how it is being utilized in a given moment. Merlin Coverley says psychogeography resists definition because of its relation to many other fields and because of how it is reconfigured by those who practice it. See Coverley, *Psychogeography* (Harpenden: Pocket Essentials, 2006), 10.
2. While the term "schizoanalysis" is derived from "schizophrenia" (as discussed in depth in *Capitalism and Schizophrenia*), it does not promote mental illness; rather, "schizo" is used as a way of offering up the possibility of multiple voices, and alternative world-views, amongst other factors. See Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (Minneapolis: University of Minnesota Press, 1987) and Gilles Deleuze and Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia* (New York: Penguin Books, 2009).
3. Félix Guattari, "Schizoanalysis," *The Yale Journal of Criticism* 11, no. 2 (1998): 433.
4. Ibid., 433.
5. Simon Sadler, *The Situationist City* (Cambridge: MIT Press, 2001), 13.
6. Situationist International, *Theory of the Dérive and Other Situationist Writings on the* City, ed. Libero Andreotti and Xavier Costa (Barcelona: Museu d'Art Contemporani de Barcelona, 1996), 69.
7. Edward C. Tolman, "Cognitive Maps in Rats and Men," *The Psychological Review* 55, no. 4 (1948): 201.
8. Fredric Jameson, *Postmodernism or the Cultural Logic of Late Capitalism* (London: Verso, 2009), 51.
9. Roger M. Downs and David Stea, *Maps in Minds: Reflections on Cognitive Mapping* (New York: Harper & Row, 1977), 6.
10. Ibid., 23.
11. Ibid., 27.

12. Stephen Cairns, "Cognitive Mapping the Dispersed City," in *Urban Space and Cityscapes: Perspectives from Modern and Contemprary Culture*, ed. Christoph Lindner (London and New York: Routledge, 2006), 193.
13. Ibid., 203.
14. Geoff Nicholson, *Bleeding London* (New York: The Overlook Press, 1997), 194.
15. Brian Massumi, "The Autonomy of Affect," in *Deleuze: A Critical Reader*, ed. Paul Patton (Oxford: Blackwell, 1996) 221.
16. I set up Leeds Psychogeography Group in May of 2009. It is an unfunded group run on a voluntary basis. It meets once fortnightly at the University of Leeds during term time. A program of speakers is organized for both semesters each academic year. The audience is made up of individuals from inside and outside the University, who are mostly artists, photographers, geographers, walkers, and local people interested in local history.
17. Situationist International, *Theory of the Dérive*, 69.
18. My blog can be found at www.particulations.blogspot.com.
19. Using a piece of tracing paper, draw a dot over the first word on each line that begins with a "p" (for "psychogeography"). Make a separate note of the words you have highlighted. Lay the tracing paper over a map of the University of Leeds campus. Draw a line, moving from right to left that connects those dots that lay on top of the map. Ignore the dots that are outside of the map. The end result is a zigzag line on the tracing paper that is superimposed over the map. The line becomes the route (as much as possible that it can be followed), the dots become the stopping places. Each point of stopping would then have the relevant word attached to it.
20. Guy Debord explains that the spectacle is "where the tangible world is replaced by a selection of images which exist above it, and which simultaneously impose themselves as the tangible *par excellence*." See Debord, *The Society of the Spectacle* (Detroit: Black and Red, 2005), 36.
21. Félix Guattari, *The Three Ecologies*, trans. Ian Pindar and Paul Sutton (New York: Continuum, 2008), 30.
22. St George's Field is probably most well-known for being the burial place of Pablo Fanque (the first black circus owner in Britain, who died in 1871 and is buried there along with his wife). Pablo Fanque is referred to in the song by the Beatles "Being For the Benefit of Mr. Kite" on their 1968 album, *Sgt. Pepper's Lonely Hearts Club Band.*
23. Maurice Beresford, "Red Brick and Portland Stone: A Building History," in *Studies in the History of a University 1874-1974*, ed. P. H. J. H. Gosden and A. J. Taylor (Leeds: E. J. Arnold and Son, 1975), 145. Despite the University of Leeds Act of 1965 often being referred to as a Bill, it became an Act of Parliament in 1965. The term "bill" is applied to the draft version of the act. The University of Leeds Act is a private act, meaning it is locally applied, providing special powers to, in this case, the university.
24. These are pictorial representations of facial expressions made from keyboard characters. They are often used on social media sites and in mobile phone text messaging, especially by young people.

25. Félix Guattari, *Molecular Revolution: Psychiatry and Politics*, trans. Rosemary Sheed (New York: Penguin Books, 1984), 34.
26. Joe Gerlach, "Lines, Contours and Legends: Coordinates for Venacular Mapping," *Progress in Human Geography* (July 2013): 2.
27. Ibid., 10.
28. Ibid., 10 (italics in original).
29. Félix Guattari, *Chaosmosis: An Ethico-Aesthetic Paradigm*, trans. Paul Bains and Julian Pefanis (Bloomington: Indiana University Press, 1995), 19.
30. Gerlach, "Lines, Contours and Legends," 8.
31. Ibid., 8. For Guattari, anti-production is "signifiers that exist to block and prevent the emergence of any subjective process." See Guattari, *Molecular Revolution*, 34.
32. Guattari, *Chaosmosis*, 90.

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